

JEWELER CHOKED AND DROBBED AS BIG CROWD'S SURGE BY

Three Men Hold Up Shop in Nassau Street; Get Only \$75 and Escape.

MISS VALUABLE LOOT Frightened Before Reaching Thousands in Precious Metals in Safe.

CRIMES LAID TO WOMEN

Turk's Murderer Says Jewels and Furs Tempt Men to Go Wrong.

While Nassau street was packed from curb to curb yesterday afternoon shortly before 6 o'clock three men entered the jewelry repair shop of Augustine Guemet on the fourth floor of 80 Nassau street, choked and beat Guemet until he was unconscious and stole \$75 from the safe of the jewelry firm of Sternberg Bros., from whom Guemet sublets room for his shop. The bandits were frightened away by some one walking along the hallway before they could take several thousand dollars' worth of platinum and gold which was in the safe.

Gemet told the police that he was alone in the office, the Sternberg brothers had left for their homes, when the three men entered at that time the watchmaker, who is 68 years old, was sitting on his stool, preparing to put away his tools and close his shop. One of the three men told the old man he wanted his watch fixed, and said: "It's too late," said Guemet. "Come back to-morrow."

The next instant, he said, he felt a hand clutching at his throat and he dealt a severe blow on the side of the head. Under pressure on his throat he lost consciousness and slipped from the stool to the floor, where he was found soon afterward by a cleaner. Patrolmen of the Old City station were summoned and sent a call for an ambulance from Volunteer Hospital. Dr. Helcken dressed Guemet's injuries, and the aged man was able to go to his home in 1010 Stuyvesant avenue, Brooklyn.

Capt. Carey of the Homicide Bureau headed an investigation begun at once by a score or more of detectives. At headquarters last night, however, the police denied all knowledge of the robbery and said that, so far as they knew, nothing of the sort had occurred. Occupants of the building in which it happened said that Capt. Carey and patrolmen went through the structure telling everybody not to tell the newspapers anything about the crime.

Gives Advice to Police.

Handcuffed to a detective and inducted into the police car, Guemet was taken to the station. In the first degree, Robert Brown, confessed slayer of Israel Turk, East Broadway druggist, volunteered some advice to the authorities yesterday on curbing crime waves.

"Keep women from wearing sables and other expensive furs and jewelry, and take temptation out of the way of down and cut men," he said, "and you will be doing a whole lot to stop crime. I could give Commissioner Enright a few good tips. I could tell him that the woman who parades her expensive finery around may be exciting the envy of women, but she is tempting men."

Close to Brown's side and in the custody of another detective was Mrs. Schmertz. They had both been standing in the Essex Market Court, where they had been taken on warrants charging the woman with burglary and the man with murder and burglary, when the news of their indictment was received. Magistrate Frothingham immediately dismissed the charges before him and turned the prisoners over to the detectives of the homicide squad for removal to the District Attorney's office and later to the Tombs.

Will Try to Escape.

"If I get a chance to get away from you men you'll kill me," said Brown, who again told a story in which he took full blame for the killing of Turk upon himself and tried to shield the woman who is accused of having urged him to commit the crime.

Brown drew the spotlight yesterday for the severity of sentences imposed on malefactors in that borough, but her record of 76½ years in jail for eight men did not damage the record of the previous six sentences in Manhattan, which totalled 211 years.

In sentencing criminals Justice James C. Cropper accused one holdup prisoner of being a man.

Russell Brice, of 1376 Lexington avenue, Manhattan, pleaded guilty to burglary in the first degree in robbing Harold Anderson and Arthur Williams at 74 Avenue and Park place of \$40 and a watch.

"You told us a wonderful romance," said Justice Cropper after receiving a report on the man's previous career. Brice smiled.

"No wonder you smile," the Justice said. "You probably think you fooled some of us. You know you killed a man, and you have to go to the Tombs. I'm sorry I can't find a previous conviction against you. I sentence you to from ten to twenty years in prison."

Vincenzo Bulone, 25, of 119 Union street, who pleaded guilty to murder in the second degree in killing Gaetano Lanzetta on December 6, was sentenced to from twenty years to life, by Justice Cropper. The other sentences were for robbery or larceny.

Sentences in Manhattan.

In Manhattan Judge John F. McIntyre imposed sentences totaling at the least twenty years and a half year on four defendants, John Salistano, a Filipino, 22 years old, who killed William T. Corcoran, got from ten to twenty years for manslaughter. Salistano said he had been robbed of \$125 before drawing his revolver, but witnesses declared some one had called him a Chinaman and he had run amuck.

Packages worth thousands of dollars have been stolen on the East Side recently, John Walley, an official of the American Railway Express Company, told Magistrate Frothingham in the Essex Market Court. Mr. Walley came to court in connection with the case of William Kruckemeyer, 25 years old, of 113 Franklin street, Jersey City, who admitted stealing two packages of silks worth \$400 from an East Side store. Kruckemeyer wears an army overcoat and a cap with a plate bearing the name of the express company, but was not an employee of the company. He was held in \$2,000 bail for the Grand Jury.

KNOCK DOWN AND DRAG OUT SYMPHONY BRINGS IN POLICE

Musicians' Union Gets Into Terrific Jam and Celluloid Shirt Fronts Suffer as Oboe Players Fight Slide Trombone Virtuoso.

Police reserves were called yesterday to quell a riot of pianists, cornetists, violinists and a few oboe players at the headquarters of the Musical Mutual Protective Union, 210 to 214 East Eighty-sixth street. By the time they arrived great masses of half torn out of the scenes of the battling artists were strewn about, and most of the trick-fronted celluloid shirts had been ripped from their fastenings. There were a few women among the rioters, but all but one of them managed to keep from the melee. The damage to chairs and tables in the hall was also an important detail of the fight.

Out of the mass of belligerents the police found seven men who appeared to be the most assailable, and with a view to reaching some settlement of the affair, the cops asked the seven who had done it. The seven promptly pointed out eight musicians of husky build, who were referred to as "the new sergeants-at-arms."

It developed that the seven muses artists until a recent meeting of the union had been members of the board of directors, but they had disputed the authority of the president, Samuel Fin-

DUNNIGAN VICTOR IN SENATE RECOUNT

Defeats Taylor in 23d District by Eleven Votes, Committee Finds.

George H. Taylor, Republican, who received the certificate of election as Senator in the Twenty-third district (in The Bronx), was actually defeated by John J. Dunnigan, Democrat, by eleven votes, according to the findings of the recount by the Senate Committee on Elections and Privileges. The original count seated Taylor by twenty-seven votes.

The committee, which stands five Republicans to two Democrats, and of which Senator Schuyler M. Meyer of New York is chairman, will recommend to the Senate on Monday the unsighting of Taylor and the seating of Dunnigan. Their recommendation will probably be taken.

The committee, which completed its work last night at the Board of Elections on the contest filed by Dunnigan, who held the seat last year, has made a record both for fairness and speed. When it came to Senator Meyer's recount morning that John T. Dooling, counsel for Dunnigan, was adopting dilatory tactics the chairman ordered an executive session, barring both Dunnigan and Taylor from the room. Dooling protested, charging that the Republicans wanted to count Taylor in so as to have the seat for the coming year. The announcement of the result surprised him.

According to recount the vote was: Dunnigan, 23,731; Taylor, 23,720. The Democratic Assemblymen in the Sixth, Seventh and Eighth districts in The Bronx, whose election was protested by the Republicans, will keep their seats as a result of the recount.

DENIES EXAMINATION OF KINGDON GOULD

Court Believes Application Not in Good Faith.

Justice Edward R. Finch in the Supreme Court denied yesterday an application for examination of Kingdon Gould before trial of the \$500,000 suit brought against him by Mrs. Richard Blum of Arkville, N. Y. Justice Finch said that he did not believe the application was made in good faith but to obtain evidence before the action was brought to trial.

"It is clear," said Justice Finch, "that the promise to marry made while the suit was pending is a promise to marry for the purpose of procuring evidence before the action was brought to trial."

Mrs. Blum alleges that Mr. Gould promised to marry her after she had obtained a divorce from Dr. Richard Blum. Mr. Gould later married Miss Annunziata Camilla Lucet.

\$140,305,821 FIRE LOSS IN STATE IN FIVE YEARS

More Than Half of Blazes Put in Preventable Class.

New York has suffered a loss of \$140,305,821, the greatest in any State in the Union, from fires during the last five years, according to an analysis of the 235,000 different fires reported yesterday to the actuarial bureau of the National Board of Fire Underwriters. It is estimated that 25 per cent. should be added to this total to cover fires not reported to the bureau. The losses classified as strictly preventable totalled \$69,622,221, or 49.6 per cent. of the whole. The loss from fires regarded as partly preventable amounted to \$49,612,671, or 35.4 per cent. Unknown causes considered largely preventable, are charged with losses of \$59,088,718, or 41.6 per cent.

The most fires were caused, the report says, by matches used by careless smokers, the loss being given as \$2,164,568. Defective electric wiring is said to be the second most prolific cause, with a loss of \$7,297,408. Other causes, in the order of their numerical importance, were overheated and faultily erected stoves, furnaces, heaters and their pipes and spontaneous combustion.

PLANT CASE WITNESS ENDS LIFE BY HANGING

George Horsfield, Ex-Detective, Found Dead in Barn.

George Horsfield, a witness at the trial of Carman Plant, former Nassau county detective, last week, was found dead by hanging late Thursday night in his barn at Hempstead. The rope had been thrown over a beam in a hay mow of the barn. According to the police Horsfield apparently jumped from one of the hay lofts to commit the act.

At the trial Horsfield contradicted the testimony of Matthew O'Neill, now in Sing Sing for automobile thefts, denying that O'Neill had sold him a stolen automobile. He also denied that he had purchased a car from O'Neill, but said he had bought one from a man named Hulse, whom he had not seen since the sale.

Horsfield's wife could not account for the suicide. It was said by one of his relatives that he had a large bank account and had been prospering in the electrical goods business.

BROKERS HONOR HEAD OF EXCHANGE

William H. Remick Praised for Management in Recent Adverse Months.

OPTIMISM THE KEYNOTE

James A. Alexander Believes Sounder Conditions Are Being Established.

Admission that in the last month of 1920 Wall Street passed through "the most critical time the Stock Exchange probably ever experienced" was made last night by Charles A. Morse, president of the Association of Stock Exchange Firms, at the annual dinner of the organization in the grand ballroom of the Hotel Astor.

Mr. Morse made brief mention of the crisis in words more frank than any other financier ventured to use, in introducing William H. Remick, president of the New York Stock Exchange. His statement was heard in silence by the 800 or 900 brokers present and no other speaker, including Mr. Remick himself, made further reference to it.

"If it had not been that Mr. Remick was in the right spot at precisely the right moment, there would have been a financial catastrophe in Wall Street, which would have spread to La Salle street, Chestnut street, Smithfield street, and in fact, to Main street, and you all know what that means," Mr. Morse said. "We were fortunate in having at the head of the Stock Exchange a man like Mr. Remick in the most critical time the Exchange in all probability ever experienced."

Heading for Prosperity.

Mr. Morse, Mr. Remick, James S. Alexander, president of the National Bank of Commerce in New York, and other speakers all gave the keynote, however, that the country now is heading straight for prosperity. Not a pessimistic note was sounded during the dinner and the speakers, as well as those on the speakers' date, all saw nothing but improvement in the financial situation ahead.

Mr. Alexander declared that America does not need a boom period to be prosperous and that the substantial factors of our national wealth will eventually bring about adequate revival of industry and commerce. As Mr. Alexander is a director of the Federal Reserve Bank, as well as president of the National Bank of Commerce, the brokers listened to his words as coming from a doubly authoritative source.

"There are at present a number of great business forces clearly at work building a sound business structure for 1921," said Mr. Alexander. "Supply and demand are becoming better coordinated to demand. The improvement in the liquidity of credit, which is now in progress, must develop further, but there are signs that improvement there will continue. As these movements are fulfilled, as wages and labor are realigned to new conditions and as business finally absorbs the losses incident to deflation, stabilization on the new level will become an accomplished fact."

The banker said that 1921 must be judged not so much by the volume of business that will be accomplished in it, but by the sounder conditions which will prevail. Business, he declared, cannot idly wait for the public to resume active buying, but must stimulate buying by establishing a wide prevalence of substantially reduced prices for goods which must be based on increased efficiency in production and distribution, and the acceptance of reasonable margins of profits.

REWARD OFFERED FOR 'THE BARNYARD'

Painting Has Been Missing Since November, Probably in Transit.

The offer of a reward of \$500 by E. B. Hopwood, an insurance broker of 55 John street, for the recovery of "The Barnyard," an oil painting by A. P. Ryder, a N. A. revealed yesterday the fact that it was lost or stolen last November either in Washington or New York or in transit between the two cities. The picture was valued at \$15,000 and was insured for \$5,000.

"The Barnyard" was one of a shipment of twenty-five paintings belonging to Duncan C. Phillips of Washington, which were being sent here for an exhibition at the Century Club from November 20 to December 20. All of the paintings were shipped by the shipper and valued at \$138,500, and it included one of George Inness's most famous paintings, "Moonlight, Tarpon Springs," valued at \$15,000; two pictures by Charles M. Davis, "Storm in Wales," and another Ryder picture, "Macbeth and the Witches."

The pictures are eventually to be shown in the Dunn C. Phillips Memorial Art Gallery, which is being erected in Connecticut avenue in Washington. Until it is completed Mr. Phillips's art treasures are being kept in the vaults of the Security Storage Company at the capital. The company received orders to send the pictures to W. S. Budworth & Son, picture shippers, at 424 West Fifth-second street, New York, to be shown at the Century Club exhibit, and the warehouse records show they were packed on November 4.

The exact date that they were banded into an automobile van and started for New York is not known, but Mr. Budworth thinks he received them November 15. The loss of "The Barnyard" was not discovered until the others were being hung for the exhibition.

"The Barnyard," which is on a panel 12 by 11½ inches, made a ball about two and a half feet in circumference when it was ready for the journey. The storage company van went to a Manhattan garage upon its arrival from Washington, it has been learned by representatives of the insurance company. It is the theory of those who have been working on the case that "The Barnyard" disappeared from the van during the night it spent at the garage before the rest of the shipment was delivered at the Budworth establishment the next morning.

Because of the wrappings about the paintings it is believed that the casual observer might believe they were packed in a box, but under that impression. There is nothing more tangible than surmise to base this conclusion upon, however.

Although "The Barnyard" is a comparatively small painting, it is large in effect by reason of its massive forms. There is not much elaboration of detail, but the handling of light and shade is considered unusually effective. A steep of red roof of thatch on a white-walled English barn is depicted. In the shadows of the yard is a horse harnessed to a cart filled with hay, while a rooster struts in the sunlit foreground. The paint, which is heavily but smoothly applied, has an enamelled appearance.

LA GUARDIA RIDICULES CRAIG STATEMENTS

Says \$12,000,000 Could Not Have Been Saved in Budget.

F. H. La Guardia, President of the Board of Aldermen, ridiculed yesterday the statement of Comptroller Charles L. Craig Thursday night before the League of Women Voters that \$12,000,000 could have been saved by the city's budget, particularly from the Street Cleaning Department and the Department of Plant and Structures, and declared that if that were true the Comptroller was robbing his duties by not having the colleagues in the Board of Estimate to vote for a budget leaving the public schools \$27,000,000 short of their needs.

"It is absurd," said Mr. La Guardia, "for the Comptroller to say before an intelligent audience such as he had at Town Hall how much he could have saved. If he had stood by me in my fight against a budget which left the schools \$27,000,000 short he might have been to talk."

EXTORTION CHARGED BY SCHOOL TEACHER

Bartender Accused of Demanding \$300 With Threat.

On the charge of Miss Rose Wick, a public school teacher, of 311 East Fifty-seventh street, Frank Steinmetz, 42 years old, was held yesterday in \$5,000 bail for extortion. Miss Wick said she had answered an advertisement in a matrimonial paper "for a joke." She met Steinmetz, and he told her he was a college professor, she said.

When Miss Wick decided the joke had gone far enough, she refused to see Steinmetz again. Then, she said, he wrote her a letter threatening to "extort" her if she did not send him \$300. She notified the police, and the man was arrested after Miss Wick had given him some marked money.

Detectives who arrested Steinmetz said he told them he was a bartender out of work and "thought he would fall easy." He is charged with extortion.

A ROOM, good size, exquisitely furnished and to your liking may be listed among the furnished rooms in the hotel. See next to last page—Ed.

LABOR GROWING EFFICIENT.

The growing efficiency of labor and a willingness to accept the fact have been pointed out as most encouraging circumstances. At the same time, Mr. Alexander declared, employers must play fair and attempt to lower wages gradually.

In speaking of foreign trade, he said that a recession should not cause alarm if it represents a movement of international trade toward more normal relationships.

"We might well view with anxiety any movement toward financing foreign commerce on terms tending to perpetuate or aggravate conditions of over expansion or non-liquidity in our business structure. Foreign trade should be adequately financed where there is a real economic need for it, but there should be no effort to extend America's credit power beyond the point of reasonable confidence that the credits can ultimately be liquidated."

In his brief address Mr. Remick spoke of the injuries to the stock market caused by the Federal Reserve Bank because they were not "liquid."

"It is quite true that, unlike silk, or wool, or cotton and many other commodities, securities are not consumed or worn out, but they are gradually retired from the market and the loan accounts and disappear quite as effectively through the investment of the savings of the people," he said. The past year, he declared, has demonstrated that stock loans are quite as liquid as those on wool, silk or other commodities.

"Why should the plain unsecured promise to pay of a corporation be more acceptable at the Federal Reserve Bank for rediscount than a note of a firm of undoubted credit secured by the same corporation's mortgage obligation, pledged at 70 or 75 per cent. of its face value?" he asked.

With the dinner was combined the annual meeting of the organization. Andrew J. Miller of Boiesvain & Co. was unanimously elected president, to succeed Mr. Morse. Other officers elected were: Vice-president, Arthur Myles of Moore & Schley; treasurer, Jules S. Moore of J. S. Hache & Co.; governors, George M. Woolsey, Bernson S. Prentice, Henry Rogers Winthrop and G. R. Dyer.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Week-end Sweets

Italian creams with vanilla, cocoanut or pecan filling—60c lb. Saturday.

CAMEE chocolates—the most delicious of sweets—\$1.75 lb.

Eighth Gallery, New Bldg. Down-Stairs Store, New Bldg.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

The John Wanamaker Store

Formerly A. T. Stewart & Co.

It is not big type and big talk in the newspapers—but the quality, fashion and fair price of the goods in the Store which make value and give lasting satisfaction.

Opens at 9

Closes at 5.

Brooklyn

at Ninth

The Most Varied Collection of Good Furniture

The Winter Playgrounds of the South

and the mild, dry, sunny and warm regions along the East and West Coasts of Florida, popularly written and spoken of as the "Land of the Sea and Sky," come nearest to being health givers and health preservers that can be found convenient to the Atlantic Coast.

Great improvements are going on with new accommodations for visitors at Palm Beach, Miami and Miami Beach, where the splendid Flamingo Hotel has recently risen out of the white sand, amid lakes and golf links and the sunniest of suns, to woo us to live in the open air and enjoy outdoor sports, or to the rest and quiet of a climate that ranges from the temperate to the tropical all the year round.

Come, if you can, ye who are weak in spots.

John Wanamaker
February 5, 1921.

Concert

In the Auditorium at 2:30 today The Globe Music Club, Chas. D. Isaacson, chairman, will give a concert, at which the following soloists will appear:

JULIA RODE, soprano.
JULIUS SCHENDEL, pianist.
JAMES MURRAY, baritone.
First Gallery, New Bldg.

Week-end Sweets

Italian creams with vanilla, cocoanut or pecan filling—60c lb. Saturday.

CAMEE chocolates—the most delicious of sweets—\$1.75 lb.

Eighth Gallery, New Bldg. Down-Stairs Store, New Bldg.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall, or to be used as an over-mantel, has the glass in two pieces and is in a beautiful old carved wood frame, very simple and distinctive; \$100.

An over-mantel mirror with the glass in three pieces has a typical Venetian frame of deep ivory color with painted motifs in green and rose; price \$185.

An interesting foot note to these old Venetian mirrors is that Venice made the first mirror that were used on the continent. In the Palaces at Fontainebleau there hangs behind a door a little square of old mirror, said to be the first that came to France from Venice.

The mirrors mentioned here are but a hand full out of the charming collection of the Palazzo Carminati.

Palazzo Carminati Decorative mirrors

The great Venetian Palaces in the 18th Century were lit by chandeliers with intricate arrangements of wax candles. These were decorative enough and very gay, but gave comparatively little light, so that Venetian artist cabinet-makers of the period designed thousands of beautiful mirrors that were used as decorations on the walls and caught and reflected the feeble lights from the candles and made the great Salons amazingly brilliant.

The mirrors in the collection from the Palazzo Carminati, now on exhibition and sale *Au Quatre-temps*, are excellent and remarkably fine specimens of this period.

Six little mirrors that now hang in the Pink Salons of the Louis XV. rococo period. They are in carved and gilded frames of typical XV. Italian style, with the old glass broken into interesting shapes by beautiful little gold leaves arranged about a rectangle; \$900 the set.

A pair of small Louis XV. Italian mirrors, are also in carved and gilded frames, and have their surfaces cut with scalloped swags, are topped with a modification of the typical Louis XV. shell motif; \$200 the pair.

One large old mirror, large enough to hang in a hall